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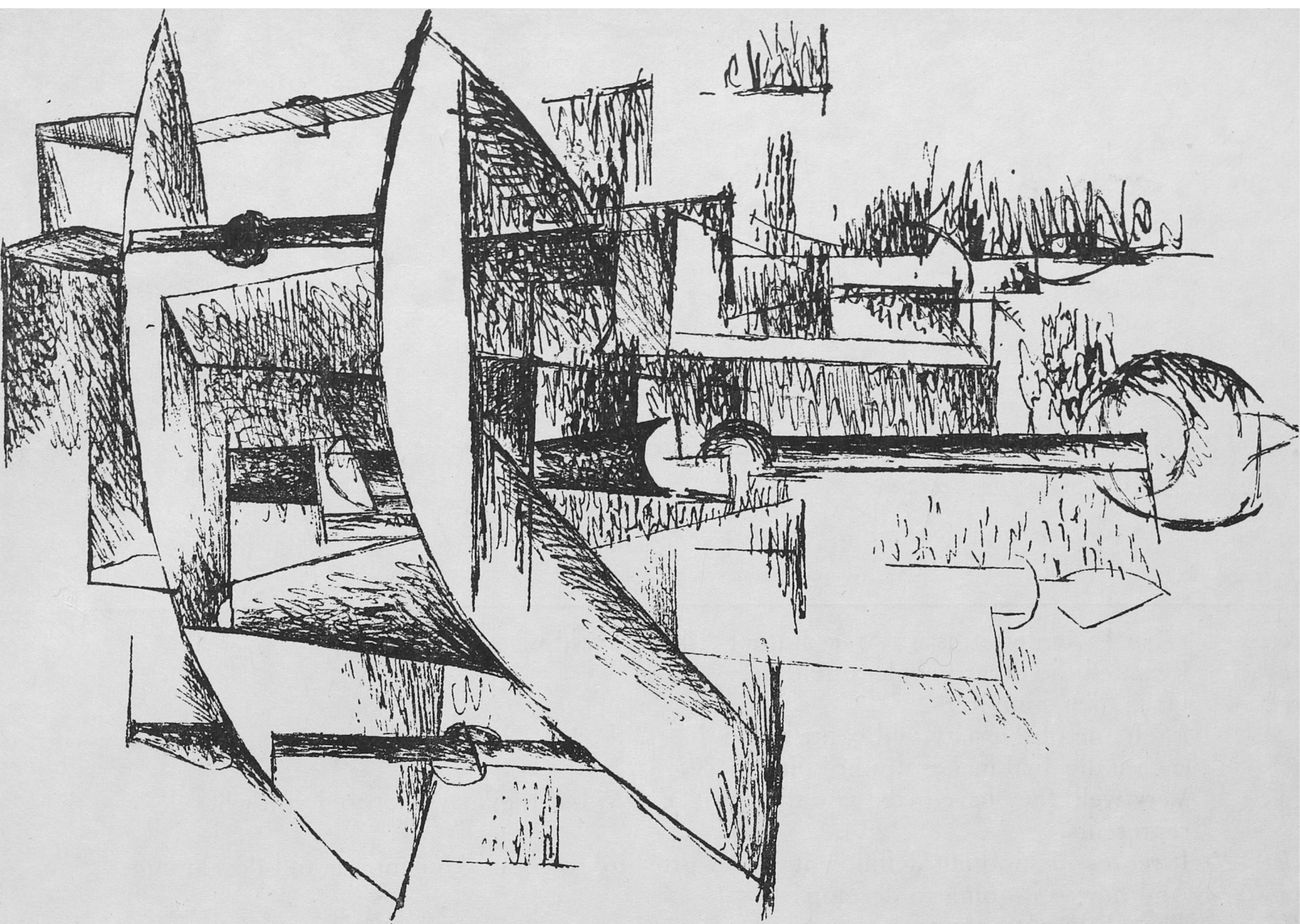
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SIMULTANISM:

The idea of Simultanism is expressed in painting by the simultaneous representation of the different figures of a form seen from different points of view, as Picasso and Braque did some time ago; or by the simultaneous representation of the figure of several forms as the futurists are doing.

In literature the idea is expressed by the polyphony of simultaneous voices which say different things. Of course, printing is not an adequate medium, for succession in this medium is unavoidable and a phonograph is more suitable.

That the idea of simultanism is essentially naturalistic is obvious; that the polyphony of interwoven sounds and meanings has a decided effect upon our senses is unquestionable, and that we can get at the spirit of things through this system is demonstrable.

EXAMPLE:

At the Arden Gallery, 599 Fifth Avenue
"OH, COME ON, LET'S GO TO
MAILLARDS."
"I SAT NEXT REV. —AT GLADYS'
LUNCHEON."
"NOBODY COULD LOOK HUMAN
IN THESE FULL SKIRTS."
"DO YOU THINK HER HUSBAND
KNOWS IT?"
"SHE SAYS SHE'S A NEUTRAL
BUT—"
"WHY DON'T THEY SERVE TEA
HERE?"

(All these phrases must be uttered simultaneously.)

N. B. The object of the Arden Gallery, opened recently, is to encourage the Arts and Crafts in New York. Paintings, sculptures, furniture, tapestries and textiles from the seventh to the seventeenth century are on exhibition.

SINCERISM:

Just before the war a new tendency in art was initiated in Paris by the Italian musician Albert Savinio. He called it "Sincerism." Most of the music of Savinio is based essentially on music, his source of inspiration is music, music that has been written, and music that he hears. Instead of trying to translate life into music, he translates music into music. The sincerism consists in frankly acknowledging the musical motives which served as points of departure of his own compositions.

Nothing more natural for an artist than to have for his objectivity the art that he practices. Mr. Max Weber finds himself in this position.

No painter in America, that I know of, has a deeper knowledge of technique and greater skill in the metier than Mr. Max Weber. Possibly this is the reason why he has made painting his objectivity. The exhibition of his pictures in the Print Gallery showed how remarkable Mr. Weber can develop and carry to a greater degree both of intention and technique the paintings of many of the modern masters.

For the superficial critic this attitude is a crime. For any one who knows the mechanism of Art, what Mr. Weber has accomplished is of great merit.

I sincerely believe that Mr. Weber is the man to found the school of "Sincerism" in New York.

UNILATERALS:

The unilaterals in art matters were very much perplexed to see that in the Galleries of "291" there were on exhibition paintings of a naturalistic character following the exhibitions of negro savage art, of the paintings by Picasso and Braque and of Picabia. They thought that the sanctuary of the mystery of abstract art was profanated by the work of Miss Beckett and Miss Rhoades which certainly has no mystery, and they saw no problem where there really is a great one: the development of the individual by the action of his work on the public.

The public of "291" has been accustomed to receive and never before has been asked to give. It has taken for granted that we owed it all our efforts to present to New York the principal tentatives of modern art for its own amusement, merely as a form of social function.

No, the efforts of "291" in placing its public in contact with the principal achievements of modern art has not had as its objective to amuse, but to further the progress of both the artist and the community through a commerce of ideas. When "291" thought that its public had been introduced to the most important productions of modern art, it put the public on exhibition. And the contribution of the public consisted of making Miss Beckett and Miss Rhoades realize the communal value of their work.

SATIRISM AND SATYRISM:

It is to be lamented that the editors of the satirical papers of New York did not get for their publications the drawings of Pascin exhibited at the Berlin Photographic Galleries. Perhaps by giving them a wide publicity other artists might have followed in his footsteps and a true record of New York life would have been started.

MATISSE AND NEW YORK:

Montross sold almost all his Matisse's but he says the masses only laughed at them.

Stieglitz has had two exhibitions of Matisse's work and he also says "The Masses laughed." And he adds that Masses = M asses = 1000 asses.

Other sociologists have asserted "Vox populi vox Dei."

IDIOTISM:

N. Y. Herald, March 1, 1915.

"JUST ORDINARY NEW ART."
John Marin, one of the first of American extremists, is showing forty-seven of his works in the Photo-Secession Gallery, No. 291 Fifth Avenue. Some of them are disjointed dabs of pure color on white ground, designed to be suggestions of landscapes, and some are views of skyscrapers, their sides bent in impossible directions and their skies apparently full of the suspended debris of dynamite explosions.

The exhibition makes good for the new art cult, but only the initiated and the faithful can get anything out of it except a bored feeling. This style of art is now about the most common thing in the world. Its novelty is gone.